NEWSLETTER

No.2 Contents August 1983

For information about the Society see inside back cover.

It had been hoped to start a column of book notices but space, and the Editor's time, ran out!

N,B. NEWSLETTER No.1 was simply 2 sheets, rushed out following the Society's inaugural meeting.

EDITORIAL

Our Publications

With this, the second, Newsletter we are moving to establish the Society's own style. The size of page (A5) has been chosen because it is a widely accepted standard, which fits envelopes and so on, and because it will stand neatly on any bookshelf. The Journal (first issue due in December) will be the same size but it will, of course, be properly printed and illustrated. Indeed, the Journal will be produced to the highest standards the Society can afford, whereas the Newsletter is being got out quickly and cheaply.

Perhaps we should now try to distinguish the functions of our two regular publications. The Newsletter is essentially the vehicle for communication between TATHS members and it is not expected, or intended, to have much circulation outside the Society. Members should therefore feel quite uninhibited in contributing to the Newsletter. Every idea has to be voiced for the first time somewhere, so give it an airing with your fellow members. Any critism that follows will be constuctive end friendly!

The Journal, on the other hand, is, in the words of the draft Constitution, "the Society's principal publication" and it will be our showing to the outside world as well as the measure of our success in achieving our Objects - the furthering of knowledge and understanding of our subject.

Our subject is so large and so important, but general ignorance of it is so deep and so widespread, that it is likely that almost every member will have something of value to communicate, something that ought to be recorded even if it is only a tiny piece in a jig-saw puzzle which others will work upon. The function of the Journal is to contain these contributions to knowledge and understanding and to make them permanently and widely available. If we do our job well many

other areas in technological, social and economic history, and in the understanding of the human past generally, will benefit. Circulation of the Journal should go far beyond our own membership, and it should be taken in many libraries in the rest of Europe and in North America. Your Committee are confident that this will happen, which is the reason they have already decided on an initial print order at least 4 times greater than the present membership.

However, to achieve this aim, certain standards must be set and maintained. What are these standards? This is an open question, on which members should express their views, but here are a few thoughts. Each contribution to the Journal should address itself to a subject. It can be a very small and very precise subject. The detailed description and discussion of a single tool or a single document, for example. Or it can be a large and speculative subject. The influence of changes in trade techniques on design, or the moral and social role of the independant craftsman in the community. But the treatment must be relevant and coherent. Where there is evidence to support a theme that evidence must be the best evidence (hence the article on the Mary Rose tools would not be suitable as there is clearly much further evidence in existence) and it should be checked as near as possible to its source. Within the field defined by the subject-title the author should take reasonable steps to ensure that he is aware of other relevant writings. This is important for the prestige of the Journal as a whole since a librarian, or researcher in another field, should be able to feel confident that this is the last word, up to date, on that particular subject. Authors should be honest by making it clear when they are guessing; and fair by mentioning any conflicting views or evidence.

In the shadow of all these warnings shall we get any contributions at all! We should do, if only because there are so many avenues open. Several of' them are signposted in this Newsletter. So, get to work. Try it out on the Newsletter (or in a "short talk" to a Society meeting ——see 'Summer Meeting' below) first.

Then develop it for the Journal —— and finish up by writing the definitive book on the subject!

If you really feel that you need help to get onto paper, the entire resources of the TATHS editorial staff are, of course, readily at your disposal, although it would be better to take the advice of Philip Sidney (1554-86, but not, as far as we are aware yet, a planemaker - although see p.43)

Thus great with child to speak
and helpless in my throes,
Biting my truant pen,
beating myself for spite,
"Fool!" said my Muse to me,
"Look in thy heart, and write"

Our President

Bill Goodman was 80 on 5th April this year. in a very real sense the foundation of lATHS was his celebration since, without his having opened up the subject and, through his requlr and stimulating correspondence, developed a circle of fellow enthusiasts, it is most unlikely that such a society would have been formed. Nevertheless a more direct and personal birthday tribute was planned and it is only right that the names of those who wrote essays ror it should be recorded. They were:
Monsieur A.Capet, Mr M. Carter, Mr W.R.Fowle, Hr G. Cardiner, Professor R.S.Hartenberg, Mr K.W.Hawley, Herr G.Heine, Mr K.J.Kilby, Mr R. Knight, Mr & Mrs P. Mactaggart, Mrs E. Marcil, Mr L.J. Mayes, Professor K,D.Roberts, Mr R.A.Salaman, Mr P.G.T.Walker, Mr P.R. West, Mrs A. Wing.

In the event,this publication did not appear as envisaged, but the Early American Industries Associ ition included a number of the contributions in its 3une 1983 Chronicle. We have purchased a supply of these Chronicles and a copy is being sent to each of the lATHS Founder Members together with this Newsletter (Those who are presumed to have had this Chronicle already will receive their TATHS copies separately from the Newsletter, by sea mail). Some further copies of the Chronicle will be available fo r TATHS members at a cost which is now being worked out.

Let us, here, just recall one fact:

> Many writers, often with great charm and insight, have helped to keep alive the memory of the workman and his tools from the past. But, when all else has been said, it is W.L.Goodman who was the first* to devote a powerful mind, systematically and with originality of approach, to the subject. It is the contiuation of this work that is the serious business in front of TATHS.

Our Research Activities

By the mere act of joining this "history society" we have each shown that we are in the market for history. A number of us are professionally involved with it in one way or another (archaeologists, museum staff, and such like). Perhaps the rest of us don't realise how easy it is to pass from being just passive consumers of the stuff to being actice producers of it, i.e. to becoming historians. What's more, the transition enhances the interest and satisfaction which most of us already get from the jobs or hobbies which we are lucky enough or wise enough to have. The great majority either use tools, or collect them, sometimes both.

Taken all together we constitute a huge potential for information gathering. Some of us have been beaverinq away, alone or in correspondence with a few friends, for years. A prime function of this Society is to provide a focus for all these efforts, to turn them into an instrument of great power, and to publish the results.

For many of us this means no more than carrying on whatever we are doing already but gradually becoming more systematic in our observing, counting and recording; and reporting our findings to lATHS for publication here in the Newsletter. Some of us, it is hoped, will be inspired by the interchange of ideas within TATHS to find and pursue new lines of enquiry; some will take it upon themselves to direct and organize projects in which many will collaborate - - and to

* In justice to the late Joseph Grebir perhaps we should say "in the English speaking world".

write up the end results for publication in the Journal.

Some of the possible areas for research work are introduced in this Newsletter --see:

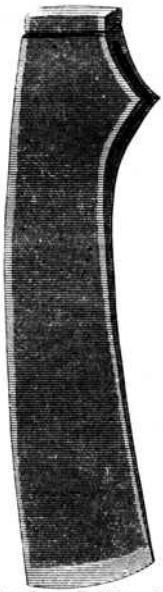
Experimental Archaeology

Toolmakers

Type and Distribution Surveys

These are all titles which are intended to become regular features of future Newsletters.

Some leads have already been given. For example, by Richard Knight with his survey of plough plane types. Above all we have the example of W.L.G. whose appetite (and digestive power) for information could keep several societies like ours at full stretch!



Best long Felling Axe.

WORKSHOP FOLKLORE

Folklore is a mid - nineteenth century term for the customs, beliefs and sayings of ordinary people. For historians of tools and trades it not only informs us of former workshop practice, but helps the student to understand the less idyllic side of a tradesman's life: for example the frequent poverty, and the lack of adequate schooling.

I began to visit tradesmen and collect examples of their tools in 1946, though I had already become well acquainted with village workshops as a boy. The first I recorded was in 1946 in Mount Charles in Cornwall, While I was there I was told that quite recently, a man who explored disused tin mines had been asked by a countryman if he was looking for the "old king". He was told that people in those parts still believed that the old king (King Arthur) would waken in time of Britain's greatest need. This gave me the idea of asking tradesmen whom 1 visited whether they could remember sayings or legends about their life in the workshop and outside.

I visited just over three hundred tradesmen during the following thirty years. Of those, 86 were smiths and farriers; 62 were wheelwrights; 40 were carpenters and joiners (often undertakers as well); 33 were specialist woodworkers such as shipwrights, millwrights, furniture makers, coach-builders, hurdle-makers and coopers; 39 were leatherworkers including tanners, curriers, shoemakers, machine—belt makers, saddlers and glovers. The rest were from various trades including basket makers, sailmakers, farm workers, horsemen, plumbers and builders.

Most of the tools I collected are now in the St. Albans City Museum, and in storage at the London Science Museum The workshop "day books" I found are in the St.Albans Museum and in the County Record Office in Hertford ——waiting for someone to study them. I gave an eighteenth century sailmaker's Day Book to the National Maritime Museum at Greenwich.

The stories and sayings I collected during my all—too—short visits fall into three main types: tales

of hero figures with almost magical skills; instructional rhymes and proverbs designed to help an apprentice to learn the trade; and recollections of childhood - particularly of the food their mother prepared, or the lack of it.

For the purpose of this article I will deal only with the first two subjects, and will begin with the 'heroes'

I never found any trace of the ancient patron saints. I mean, for example, St.Crispin who took to shoemaking to support himself while teaching the Gospel. But I came upon more recent heroes of another sort. One of them was a travelling blacksmith who called at forges and offered to make farrier's pincers from a pair of old rasps. He was known as Pincher Jack. I have a pair of these pincers: there is no doubt about their exceptional quality, fine workmanship, and beauty of form.

I first heard of this extraordinary man from Mr W. Ward, a blacksmith in Harpenden, Hertfordshire, but I soon found that he was known and spoken about in blacksmiths' forges everywhere I travelled in England and Wales, and in places as far apart as Westmoreland and South Wales. I may not be believed if I say that these farriers spoke of Pincher Jack as they would of the Prince of Wales if he had knocked at the front door and asked for a glass of' water. Of course, everyone admires skill, but I suspect that to these blacksmiths and farriers, Pincher Jack was a champion who showed the outside world that the product of the country smith was superior to that of the factories that were putting hundreds of smiths out of business.

Eventually I found Pincher Jack's real name and who he was. I sent the story to John Geraint Jenkins (now Director of the Industrial & Maritime Museum at Cardiff) who had it published in Gwerin, the Journal of Folk Life, 1960, Vol. III. ((For a fuller account of Pincher Jack see also lir Salaman's article in The Village, Vol.24, No.4 1969. Ed.))

Another 'hero' story I came across (but never traced back to its origin) was about an Irishmen named Sullivan who could be called in to deal with a

difficult horse. I was first told of this man in 1964 by Mr A.E.Sands. a smith and farrier of Elstree in Hertfordshire, who said that Sullivan was known as the 'Whisperer' because of his manner of speaking to horses. A.E. Sands told me that the Whisperer sat up all night with a vicious or unmanageable animal, and that in the morning, the horse followed him quitely out of the stable.

To anyone who had bought such a horse, the Whisperer was a saviour indeed: for by employing him a terrible loss could be avoided. Without a horse, many tradesmen (let alone the village doctor) could not earn a living, and having spent their money on a useless animal , could not afford another.

Many of the proverbs and "wrinkles" I have come across relate to the care of horses. Anyone who was brought up before 1914 will remember how dependent we all were on the labour of horses —--in the fields, on the roads, and at every turn in our daily lives. This will perhaps explain the reverence with which specialists like Pincher Jack and the Whisperer were held, and also the number of proverbs current about the care of horses.

Proverbs spoken by horsemen and farm workers have been recorded in a series of remarkable books by George Ewart Evans about the life and occupations of people in Norfolk and Suffolk. I will recount only one which I do not think he has included. It was told to me by Mrs Hilda Everett, the daughter of a Suffolk horseman who worked for the Tollemache family. Mrs Everett told me that her father used to say "A man works best full collar" - a version of the saying that a man works best when fully stretched.

Turning to the instructional rhymes and proverbs, I will begin with sawyers. Mr George Casbon, a wheelwright of Barley in Hertfordshire (1946), told me about the travelling sawyers who used to call on his father twice a year to saw their logs of elm, oak and ash into planks (as commonly happened at that time, Mr Gasbon bought and felled his own timber from surrouding woods). The sawyers carried their own 7ft. pit-saws on their shoulders, with the tiller

and box (handle) in a separate bag.

One of their sayings is wise advice to anyone who has to work hard:
"Strip when you're cold, and live to grow old"

Another saying went something like this:
"Deal knots
and empty pint-pots
are two bad things for sawyers"
Deal knots can break a saw tooth - which reminds me of' a story told me by a shipwright, Mr M.G. Worfolk of' Kings Lynn (1966). He said that he went to sit by his old master who was lying ill in bed. He asked him: "Did you ever 'ave any enemies?" end the sick man answered: "Deal knots and rusty nails are the only enemies I've got".

Mr Casbon remembered yet another sawyer's rhyme which was probably intended as a humorous excuse for bad workmanship:
"A sawyer's no robber
What he took off one side,
He left on the other"

Anyone who has ever helped a blacksmith by working the lever of the old type pear-shaped bellows will understand the usefulness of' this rule of thumb told me in 1949 by Mr Bysouth, a blacksmith working in Braughing in Hertfordshire. (The operation is not so simple as it looks, and unless these instructions are followed, the fire won't get hot enough to give the iron what smiths call a "good soak")
"Up high,
Down low,
Up quick,
Down slow;
And that's the way to blow."

Mr R.C.Pond, a retired Norwich shoemaker, told me that as a boy he was taught the following rhyme as a guide to the use of the edge iron (known in the U.S.A. as a collice). It is used for shaping and burnishing the edge of the sole:
"Wet it,
Sweat it,
Set it."

(i.e. “wet" the leather; “sweat” the edge with a half warmed iron to shape it; "set" and burnish the edge with a hotter iron on wax.)

The following instructional rhyme is the well—known guide for children who used to follow the “dibbler” to sow corn. Owners of small fields preferred to “dibble” rather than broadcast, for it was considered more economical. As the children counted the grain into each hole, they were taught to “say a poem”, as my informant put it, to prevent wasting the seed:

“Five seeds in a hole;
One for the rook,
One for the crow,
Two to die, and
One to grow.”

Mowing was a crucial operation at harvest time. One of the sayings about it was “A rusty scythe cuts best” The explanation may be that rust leaves a slight serration, even after sharpening. This prevents the blade sliding off the corn, or grass, without cutting

I will end this account with a workshop legend discovered by Bill Goodman. I can only describe it as a carpenter’s dream come true.

Among his collection of pictures of the Holy Family in the carpenter’s shop (which I hope he will publish one day) is a medieval wood-cut of a man and a boy standing at opposite ends of a plank of wood and holding it up between them. Both have halos about their heads. The boy is standing on a little pile of earth and shavings to bring him level with his father. On the bench there is an axe, snap-line, square and auger. The identity of the man and boy is obvious, but why hold each end of a plank? A biblical scholar suggested a search in the apocryphal New Testament (the book of early writings that the Church Fathers thought unsuitable for inclusion in the New Testament itself). A chapter entitled The Infancy of Jesus Christ gives the clue. The story begins by saying that the King of Jerusalem sent for Joseph and ordered him to make a throne “of the same dimensions with that place in

which I commonly sit". Joseph obeyed and continued to work for two years in the King's palace before he finished. But when he came to "fix it in its place, he found it wanted two spans on each side of' the appointed measure" The rest of the story is told as follows:

"Which when the King saw, he was very angry with Joseph;

And Joseph afraid of the King's anger, went to bed without his supper, taking not anything to eat.

Then the Lord Jesus asked him, What was he afraid of? Joseph replied, Because I have lost my labour in the work which I have been about these two years.

Jesus said to him, Fear not, neither be cast down; Do thou lay hold on one side of' the throne, and I will the other, and we will bring it to the just dimensions.

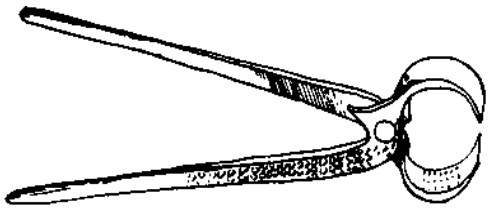
And when Joseph had done as the Lord Jesus said, and each of them had with strength drawn his side, the throne obeyed, and was brought to the proper dimensions of the place:

Which miracle when they who stood by saw, they were astonished, and praised God.

The throne was made of the same wood, which was in being in Solomon's time, namely, wood adorned with various shapes, and figures."

What of the future? My advice to students of tools and trades is this: go on asking questions. You may not hear tales of heroes, nor any more instructional rhymes, but you will meet people who can tell stories about their working lives that are just as interesting as those their grandfathers told me.

Pincher Jack's pincers



A pair from the forge of Mr J.P1.Kaye Staincliffe, Yorks.

This article is dedicated to Bill Goodman, with deep affection and gratitude, by Raphael Salaman 5/4/83

Experimental Archaeology

——or Road Tests for old tools!

This is the field where our members, so many of whom actually work with tools as well as taking an interest in them for their own sake, can make a unique contribution to historical knowledge and understanding. Many people can do documentary research, or sort through and compare the accumulations of tools and other objects to be found in museum stores and private hoards. But, owing to the exclusive master/apprentice relationship through which trade knowledge has traditionally passed, little has been put in writing from which later generations can learn.

So, the only way of finding out just how things were made, what tools were necessary, how they were handled and with what results, is to do the work again. A start has been made in several areas. Pottery has been fired in the type of kiln available to primitive societies. Trees have been felled with stone axes. Richard Darrah at the West Stow Saxon village (see "Summer Meeting") shows how oak logs can be converted using only wooden wedges and mauls. Philip Walker did some rather tentative experiments with the hook auger (Arnold & Walker Catalogue 4). Carole Morris has done a lot of work on pole-lathe turning. Antoine Capet has written up a convincing account of' experiments to compare hand-saws with frame-saws (EAIA Chronicle June 1983).

But these are only beginnings. Few, if any, of such experiments could be said to be definitive. The point is that even a simple—looking operation, like ripping down a board by hand, involves so many variable factors: the size, strength and skill of the sawyer; the nature and condition of the timber; the weight of the saw; the design of its teeth; the quality and sharpness of the steel; that it will require very many repetitions, with different operators, before one can make confident assertions about achievable performance, appearance of the product, and so on. Data from one individual can never be adequate. But with a Society we can at least make a start.

Eventually, proper experiments should be devised and controlled but, as a start, it would be good to know whether members have ever tried using obsolete types of tool. Or whether, like M. Capet, they have tried practical comparisons of ordinary tools from different cultural traditions.

Very important too are the marks left by various tools (Michael Hay-Will and Graeme Morris are expected to talk to us on certain aspects of this question at the Summer Meeting). Can you really be confident that you can distinguish between the marks of an axe and those of an adze? --if the axe has a double bevel and the adze a single one? --if the axe struck obliquely while the adze worked along the grain? Have you never mistaken the marks of a chattering plane-iron for those of a fine saw?

Let us have your thouahts, and the results of any experiments. Send us any observations you make while repairing that piece of antique furniture, or altering that ancient building. The data will accumulate and eventually some aspect will be sufficiently well documented for someone to sort it out and write it up for the Journal.

A closely allied subject is the recording of live processes and skills, something that was virtually impossible before the advent of cine-camera and video- recorder. Ken Hawley has already made a lot of film - - and promised to give members a chance to see some of it at the Summer Meeting. David Thomas has put forward the excellent suggestion that the Society should start its own video library. He also alerted us to the impending end of an ancient trug-making workshop. Sad to say, that event occurred too soon in the Society's life for us to be able to take advantage of any of the possibilities it offered.

This section of the Newsletter is now open, permanently. It should be one of the most interesting, and valuable, parts. So send in your observations.

Collectors Cornered
No. 1. Michael Swede

My interest in old woodworking tools began about ten years ago. As a dental surgeon I use tools of a somewhat different type and I think maybe the contrast appealed to me. It very soon became obvious that if I was to build a collection of any importance, tools would have to be obtained from their source, that is to say from tradesmen themselves. From here it was a natural progression to dealing, since too many tools were being acquired for my own purposes and my house was bursting at the seams.

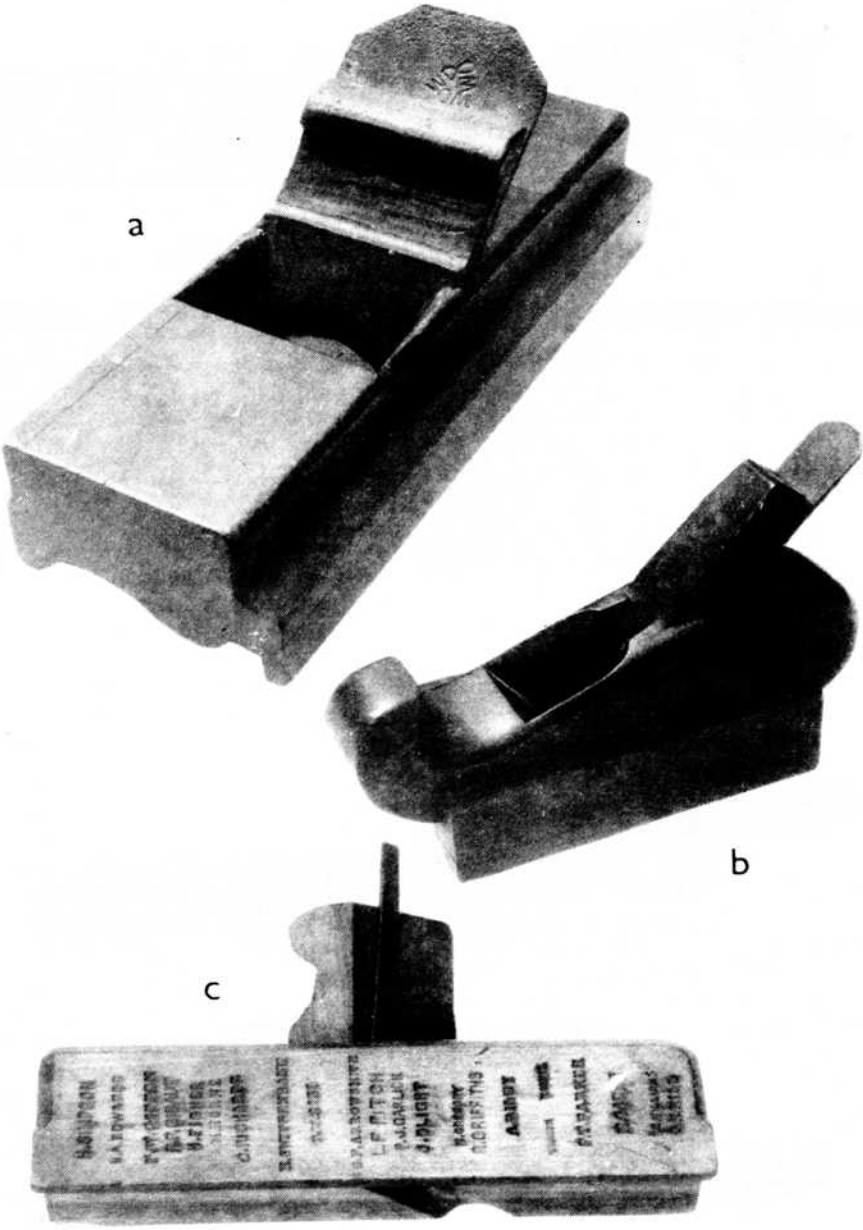
The tools in my cnllection fall into a number of categories, such as those made by particular manufacturers, for example: Norris, Spiers, John Green, Gabriel or Holland. Other items are kept for their aesthetic appeal, some for their craftsmanship and still others for their curiousity value, but the majority I keep simply because I like them.

Here are some of the more interesting items from my collection:

(a) is a crown moulding plane of massive proportions. It is 17 inches long and 6 inches wide, probably Scottish in origin, constructed in mahogany. The blade has a smith's stamp 'W D' repeated three times and forming a triangle. The remnants of a handle are visible. Interestingly, there is no hole drilled through the front as is often seen on wide moulding planes -it would need large hands to use this plane effectively, I think.

A very diffent plane is shown at (b). This is an adjustable chamfer plane with a sliding base. The interesting feature is the "schaaf" superstructure. This beechwood plane is 7½ inches long and bears the stamp W.GREENSLADE, BRISTOL' on the toe. It is most comfortable to hold and I wonder why this style was not more popular in England?

There is nothing out of the ordinary about the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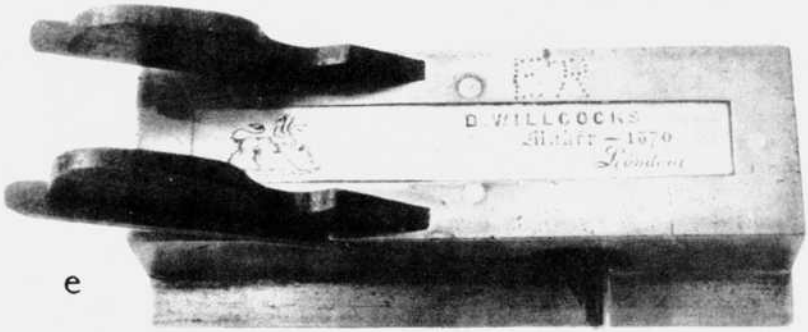


e

f

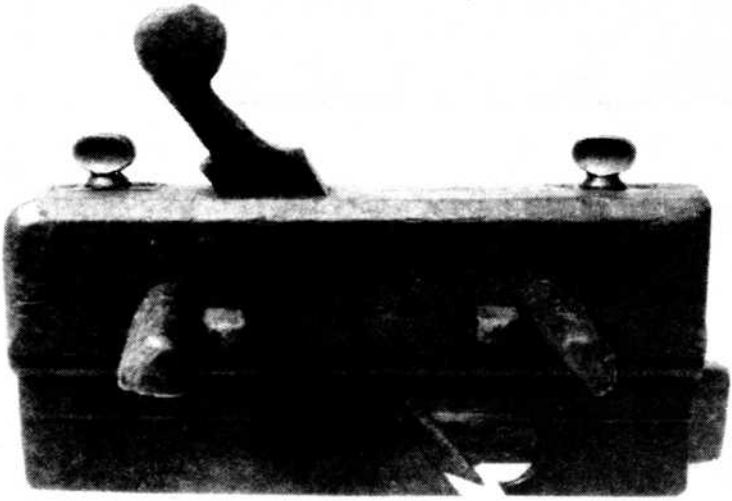
spill plane at (c) except for the abundance of names stamped on it. Perhaps Mr Archer, whose name is on the toe and on the heel, did not possess an autograph album but wished to remember his workmates when he changed employment. It seems unlikely that the plane would have survived 22 different owners!

Dating of tools is very often a matter of guesswork, backed by observation. How valuable then to have the date engraved or carved; this practice seems to have been more common on continental tools than on English ones. (d) shows a brass-backed tenon saw which might simply have been described as "having the appearance of an 18th century saw"; this is nicely confirmed by the name 'John ,,Tinto,, Wright 1787' engraved on the brass. On the reverse of the brass it is just possible to make out the word London, but unfortunately no maker's name is visible.

D.Willcocks, the maker of the side rebate plane at (a), was obviously proud enough of his workmanship to feature his own name prominently along with the date 1870 and an engraving of a lion. This plane is 6 inches by 2 inches, made of brass with a steel sole and stained beech wedges; a nice example of individual craftsmanship.

The tool at (f) is mainly a conventional beech brace with brass plates on each side and the usual spring push-button release. There is no manufacturer's stamp visible. The unusual feature is the rotating central handle made of ebony with brass mounts. Although the brace appears to be professionally made I know of no others similar to it.

18th century plough planes are not very common: (g) shows one by William Madox (1748 — 75) which has features I have not previously seen in a plough. The fence has the typical simple design of the period and the wedge holding the blade is worn but obviously rounded in shape. The curious features are the stem wedges which are placed to the inside of the stem, and the depth stop running nearly the full length of the body of the plane. The brass thumb-screws are about two thirds the usual size.



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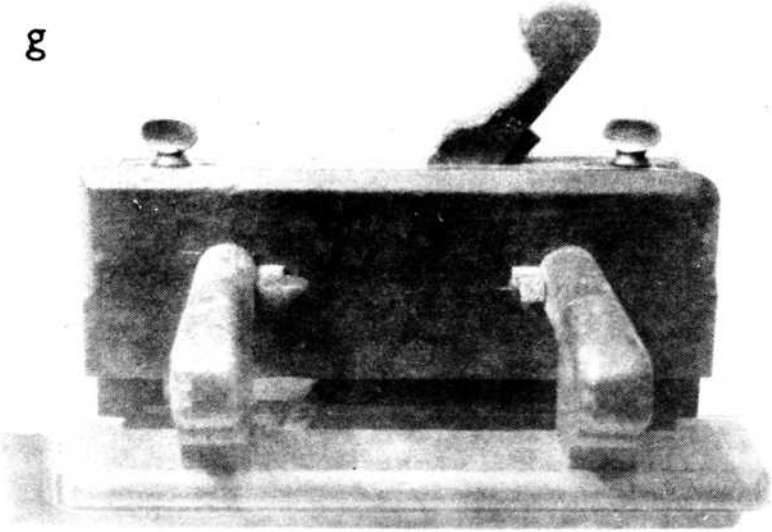


Matthew Carter,who is an authority on Madox, has not come across this before, but points out that the position of the wedges would have been dictated by the position of the depth stop.

The rationale of tool collecting is a subject I have considered but about which I have come to no positive conclusions. However, a few random thoughts may provoke more experienced people into contributing to future Newsletters. I suffer, along with many, from what I call the Squirrel Syndrome: if a tool appeals to me I keep it. After all, it can always be sold tomorrow - or the day after!

Appeal, in relation to woodworking tools, is very much in the eye of the beholder. One person's 10½ inch long, woodworm-riddled, piece of beechwood is another person's Granford moulding plane, and worthy of a place on the mantelpiece in the front room

Michael Swede

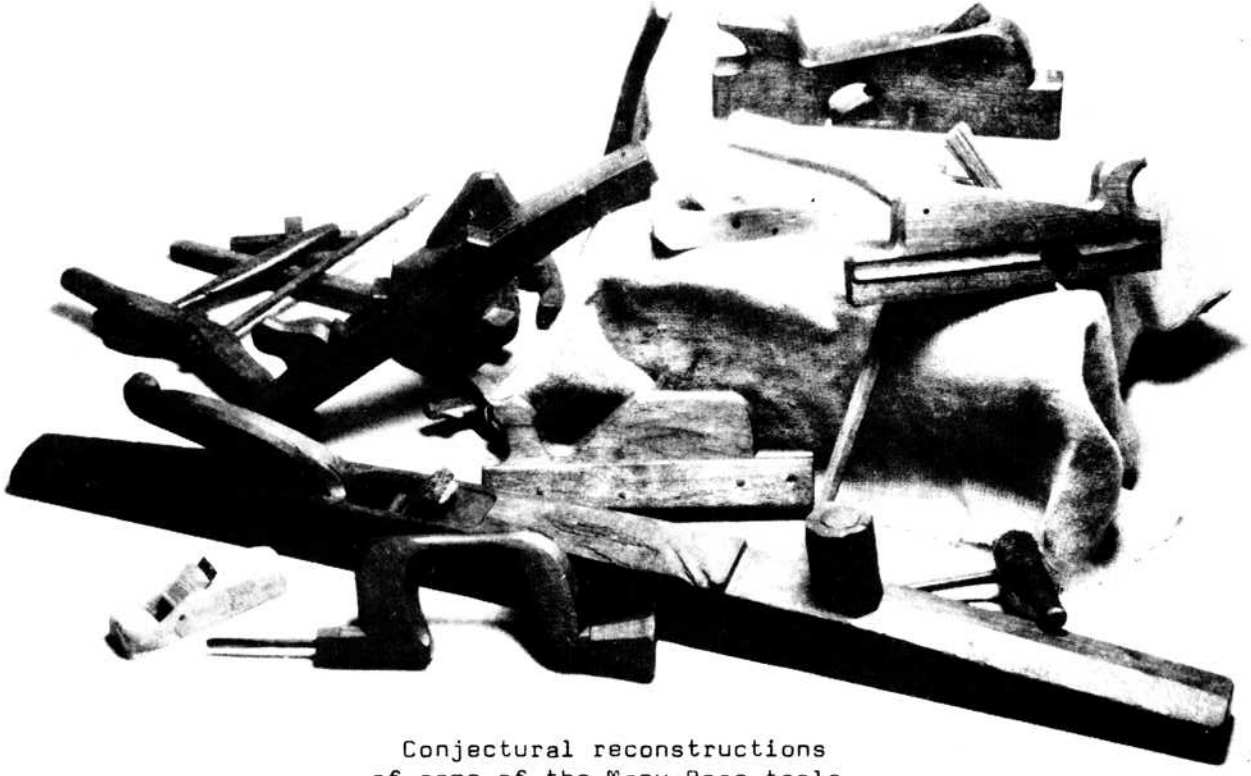
xxxxxxxxxxxxxxx

Don't be mean! Share your pleasures.

Tell us about yourself and <u>your</u> collection.

With black & white photos, if possible . .

Start your literary career in TATHS Newsletter !



Conjectural reconstructions
of some of the Mary Rose tools

The Tools of the Mary Rose

As every collector of tools knows, there are in existence so many tools dating from the 18th century that they hardly attract attention by virtue of their age alone. In fact, unless they happen to have some special and unusual feature, they are less sought after than the more highly finished examples from the 19th century.

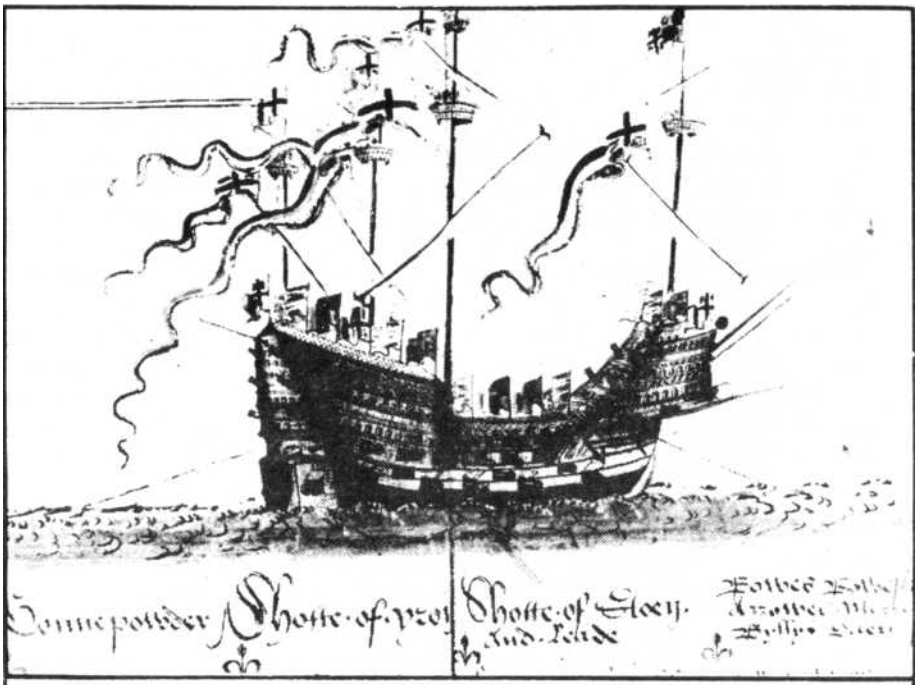
It would be a reasonable guess to put the number of surviving 19th century tools at several million, and those from the 18th century in the hundreds of thousands. When we get back to the 17th century, however, the situation starts to become more interesting. The surviving tools can probably still be counted in the thousands but they do have a rarity value and, what is more intriguing, they lead us straight into the realm of pre-history. We have, as yet, no evidence whatever to tell us where the standardised forms. which had appeared in several countries by the end of the century, had originated, who had first made them or to what designs. We do however have some contemporary illustrations and other documentation to confirm their appearance and to give us an idea of what would have constituted a workman's kit.

From the 16th century, in total contrast, not one single complete British tool, nor even a drawing or other representation of one, is known to exist —— apart from those in the Mary Rose.

Hence the intense interest which has been aroused by the archaeological investigation of this great ship which sank in 1545 with some 700 men on board, a complement which naturally included the indispensable carpenters, coopers, sailmakers and other tradesmen (an article in Country Life of 8th April 1g82, by Dr Basil Greenhill, Director of the National Maritime Museum, reports the finding of a chest of shipwright's tools).

So, for the first time, not just isolated implements

but complete kits of tools and associated equipment, in normal daily use up to the hour of the disaster, become available for examination. Their study could give us a wealth of information not only on the technical questions of how the tools of that period were made and how they functioned but also on the lines of' development and influence which led up to the distinctive tool kits of the various European countries in the "modern" period.



Mary Rose, first built in 1510, as she would have appeared after a re-build in 1536.

A great deal is already known, from other sources, about Tudor clothing, pottery, pewter, medical equipment, games, musical instruments, weapons — in fact about everything except tools. We must therefore hope that all possible evidence relating to the tools and trade practices has been recognised, collected and preserved. Sad to say, it is not possible to feal any confidence that this is in fact the case.

On the one hand the people in charge of the archaeological investigation have shown an incomprehensible secretiveness and have, over a number of years, ignored or rejected enquiries or offers of help from recognized authorities on the subject such as W.L. Goodman, K.J. Kilby and R.A.Salaman. On the other hand, such information as has been officially released, on a few individual tools and items of equipment, has been inadequate for a full understanding of the objects in question, and it has not even been entirely accurate. These limitations must be borne in mind in considering the following account and accompanying photographs.

If a thorough report, based on the best available evidence, were possible it would of course merit publication in TATHS Journal, and wide circulation. The present author therefore has considerable misgivings about publishing this speculative and clearly inadequate account. However, since even less informed reports have started to appear elsewhere, it seems only right that TATHS members should be put in possession of such information as has been released or can be deduced.

There were some hundreds of tools in Mary Rose when she sank. Some may have spilled out and been washed away or buried as the bulk of the ship's hull broke up over the centuries, but scores have been found and recovered. Iron and steel, particularly the smaller, thinner, components, have almost completely disappeared through chemical action, but wood has been remarkably well preserved.

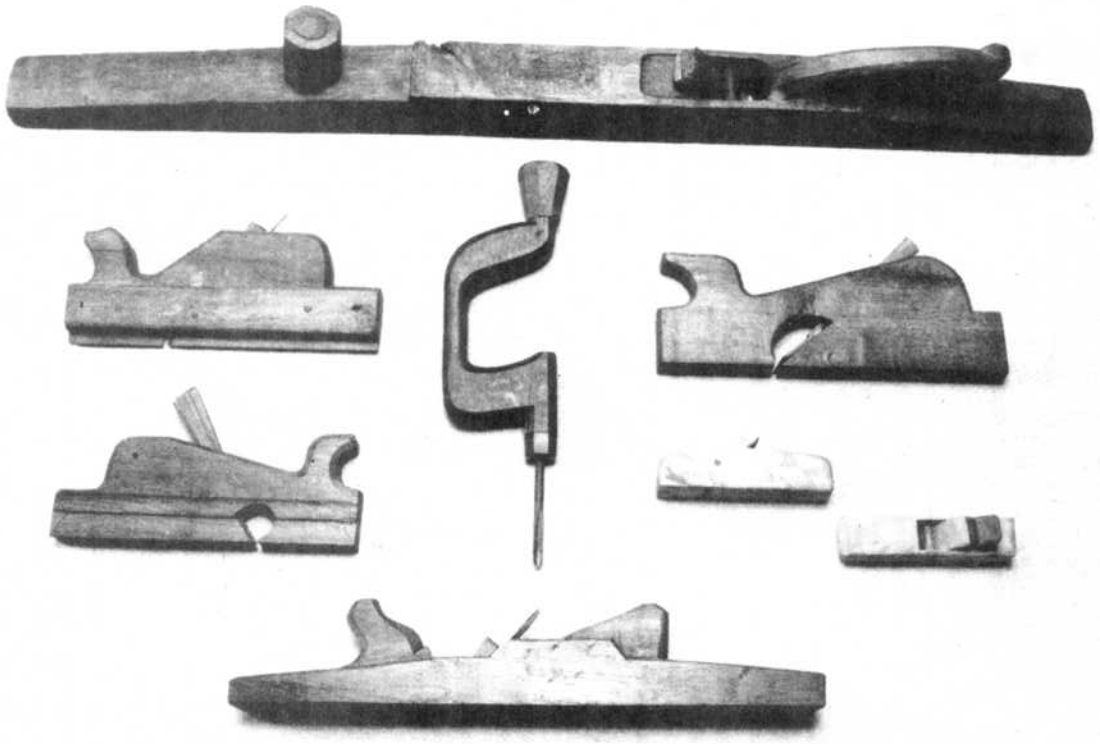
Tools were left distributed in various parts of the ship but the greatest quantity was in a large cabin with a sliding door, the "carpenter's cabin",on the main deck in the stern of the ship. This cabin, was fitted with six workbenches which also served as bunk beds for the ship's carpenter and his mates. Boxes and chests were used for storing the tools but workmen also had wicker baskets for carrying tools about on jobs around the ship. The fact that some of the larger tools were found in a hold area may mean that the coarser work of "getting the stuff out" was done

there, near where the timber was stored. In any case the cooper would have done much of his work in the hold and on the orlop deck.

A very full range of planes has been recovered. They run from a jointer, about 4 feet in. length, down to block or thumb planes 6 or 7 inches long. Judging purely from the colours and grain pattern apparent in small photographs, which show some planes as almost black, they may be beech or, more probably, the more highly tannined oak. The block planes, in contrast, are quite pale and may be boxwood.

In notable distinction from later British practice all except the smallest planes have front totes, the one on the jointer sweeping forward at a low angle and terminating in a back scroll very reminiscent in form to the scrolls on standard Dutch try-planes. The front tote of a fore-plane, on the other hand, is an octagonal "horn" which, if one makes an assumption about the top part which has evidently broken off, is closely similar to the Novaya Zembla plane and to many relatively modern Germanic short planes. All the plane totes appear to have been cut integrally with the stocks from single pieces of timber. This seems an extraordinarily cumbersome and wasteful procedure but there are many parallels to it, particularly in Spanish and French planes of the 17th and 18th centuries, although it was, of course, abandoned for the Novaya Zembla and the Dutch standard planes where the totes are tenoned and draw-pinned in. The inevitable weakness of the cross-grained rear tote of the long jointer appears to have been compensated for with an iron spike, driven its full length into the stock —— a handy precedent for Norris who took a similar precaution for his projecting handled smoothers!

I have not been able to satisfy myself, from the information I have, that the wedges of all the open throated planes were held against cross-bars. Certainly some were, but a fore-plane, which must have been found broken and appears to have been rather insensitively re-assembled, may have had its wedge slotted behind ears in the throat, Some of



Conjectural reconstructions
of some of the Mary Rose tools

the moulding planes have side escapernents, as in current British practice, while others have through escapements. Pitch varies considerably, from about 40 degrees to 57 degrees. There appears to be no spring. There is a hint of contouring but this is not really ascertainable without a sight of the actual tools or more complete drawings.

The design of the stocks of the various moulding and rebate planes is interesting. Their forward pointing totes were formed by cutting a deep bay into the upper surface of the stock and another into the top half of the toe. This treatment offers a possible explanation for the rather idiosyncratic design of' later Dutch moulders: the shallow depression on top and the double—gouge—and—single—chisel cuts in the toe chamfers being vestigial relics of' these bays. The heel end of the Mary Rose moulders is eminently practical. The relieved part of the stock brings the user's right hand lower and nearer to the iron. The bold rounding-off not only provides a much more comfortable pressure point for the palm, it also enables a hammer blow to be struck truly in the line of the bed ——with instant release of wedge and iron. The original wedges were not notched, and with this feature to the heel they had no need to be, except perhaps to give a better grip for the left hand. It therefore seems to the writer a great pity that this design was ever abandoned (the careful stop-chamfering which later became customary must have taken up any time saved from the earlier operation) and he can see no disadvantages, except that the planes will not even begin to stand upright on their heels. Since later moulding planes seem able to keep their balance for about five minutes, after having been arranged in a soldierly row on the bench top, before all falling with a clatter and often some damage, perhaps even this is a blessing in disguise!

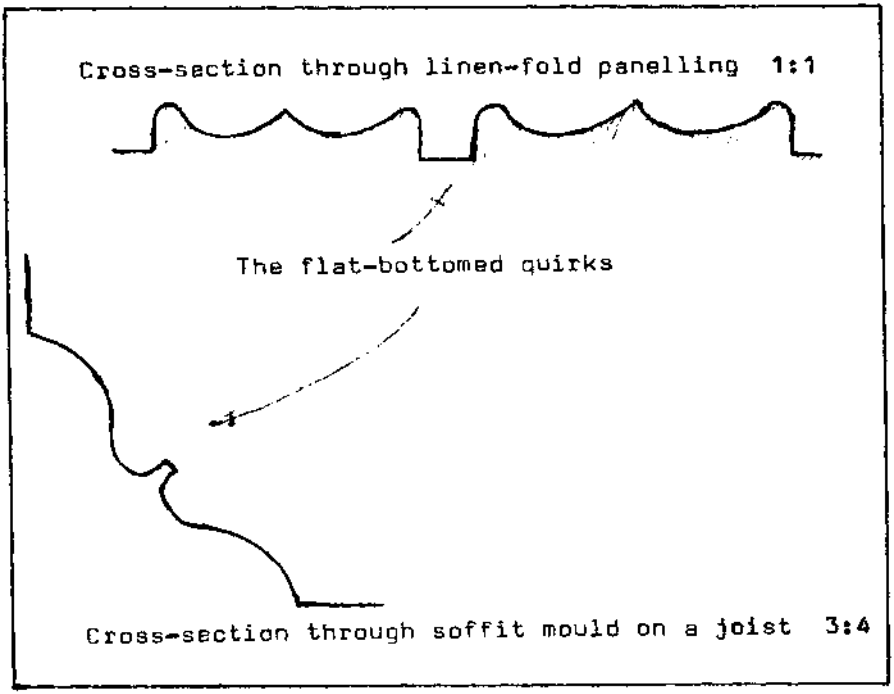
Probably the most surprising find amongst the planes is one for making a fine and deep quirk, to a predetermined depth. There is a plane in the writer's collection of exactly similar dimensions and profile,

made by Thomas Morse (1765 -1780), the precise purpose of which has never been identified. Such a tool is certainly an unexpectedly delicate one to find on a man-o'war but investigation of other artifacts from the ship, or even the ship's structure itself, might indicate the use to which this plane could have been put. Meanwhile the writer is tempted into speculation.

W.L.Goodman has shown (Journal of the Furniture History Society, Vol. VII) that at least one carpenter of the period (John Wise of Norwich, in 1551) expected to have "3 inbowing planes" in his kit. Goodman has also convincingly argued that the process of inbowing was not that of forming an arch (or, at least, not only that --one of the rare instances where the Oxford English Dictionary's entry is clearly less than adequate) but meant rather the running of a decorative mould along the length of a piece of timber. Furthermore he has, through a number of references, identified two of the types of inbowing planes as the "cadgment" or casement plane (to run a cove or hollow mould) and the "boltel", a hollow-soled plane used to raise a bead or staff.

Now, if one examines the cross-section of decorative mouldings on 16th century woodwork, whether it is the soffit edges of ceiling joists or linen-fold on panels, it will be seen that many of them can be analysed into a series of' cupid-bows and that these bows are sometimes formed on either side of' a narrow, square-bottomed, groove or quirk. My surmise is that the plane in question, which I shall call the square quirk plane, was the third member of the inbowing triad, the boltel and cadgment being the other two, and that it was used first, when a piece of woodwork was to be inbowed, to establish the line. It seems to me that once a good deep centre quirk has been established it is relatively easy to work outwards, using boltel and cadgment ("hollow" and "round", if you prefer the modern terminology) alternately, to develop any moulding to your taste across the chosen surface. I shall now undertake some experiments, using some of the replica planes in these photographs,

and shall hope to show the results to the Society on some future occasion.



This theory, of the square quirk plane and its work, if true, is admittedly of limited application since there are quite as many, if not more, 16th century mouldings which incorporate a sharply pointed quirk, with evenly rounded lips, which could certainly not have been worked with this plane. The production of the latter type of quirk would require a fine snipe-bill and, if there was such a plane in Mary Rose, its presence has yet to be disclosed.

Judging from the Mary Rose examples, moulding plane length had not then been standardised, even within a single kit. There are moulding planes from about 11½- inches to 13 inches, with a rebate rather longer

still; very much the traditional lengths in Germanic countries.

A superbly designed tool is the bitstock, or brace. It has the sort of design which nowadays one might suppose could only be produced by feeding all the factors: nature of materials used, stresses to be expected, and performance required, into a computer! It is about 1½ inches shorter than a standard Sheffield button-chuck brace, a feature which was presumably valued in the confined spaces of shipboard. This saving in length has been achieved without shortening the chuck area (important for maintaining a sense of direction in use, and to accommodate a ferrule) and whilst keeping the maximum amount of material in the cross-grain webs. In fact, although I have not made any precise calculations, I would estimate that the thick and deep cross-grain webs have almost exactly the equivalent strength, at any point along their varying profiles, to the one-inch diameter, long-grain, journal handle. This effect has been achieved by giving the front web a degree of backward slope which just leaves enough space, as the tool revolves, to clear the user's right wrist. The stock has, in the event, broken across the journal. The ferrule, which has completely disappeared, was most probably raw-hide, which was allowed to shrink on and harden. That it did its job well is demonstrated by the lack of any sign of a split in the wood even though the iron bit has completely corroded away.

A mortice gauge, established for a inch chisel, has an adjustable fence which is locked by the familiar wedged key. This gauge, and a heavy mallet, bear simple scratched geometric designs which appear to be owners' doodles rather than makers' marks.

It must be emphasised that the descriptions and speculations in this article have been devised on the basis of very scanty information. There is no telling how much more information will be frothcoming but it should be a great deal. Apart from the large

number of tools which were presumably recovered more or less complete and are now being conserved, there would have been many clues to be read while the site was being cleared. These traces, for example staining of the silt where metal parts had lain and corroded away, or "moulds" formed by corrosion products and external accretions which contain the space originally occupied by a metal object and which could be used to make replica casts of that object, would need some degree of specialised awareness to recognise. It is an archaeological axiom that there is a tendency to find only what one is looking for, and that it is almost impossible to describe something accurately unless one understands it. It remains to be seen whether such specialist advice was available to the divers and archaeologists at the time. Certainly the full and wonderful range of modern technical aids for subsequent examination of the evidence was available, as everyone who saw the TV film on the testing of the breaking strain of the 400 year-old long bow will have realised.

Enough has, I think, now been said to put the onus of proof that these requirements were met onto the Mary Rose authorities. It is unlikely that there will ever be another site quite so richly promising for students of our subject.

Whatever the situation may be as regards the recovery of evidence, there will still be a role for specialists to play in its interpretation. Kenneth Kilby, whose practical assistance was, for a while, accepted in the Mary Rose conservation department, has told a fascinating story of how pairs of little holes in the cask staves, bored just where the hoops would have covered them, may have been used to draw off brandy surreptitiously. It is hard to imagine anyone other than an experienced tradesman (Mr Kilby is, of course, a master cooper as well as a teacher and historian) detecting this - that is to say, anyone other than a thief himself. Have you ever been "sucking the monkey" by any chance ?!

TOOLMAKERS

- -in general, PLANEMAKERS in particular

Hunt the Planemaker is one of the most popular games in toolology. Since Bill Goodman invented it over 15 years ago it has produced some remarkable results, as well as giving hundreds of people a great deal of fun. New players who follow this column will be introduced to the Rules gradually.

It all started from the fact that wooden planes usually have several names stamped on them. The basic idea is to spot which of these names is that of the maker (the others being owners' names) and then to find out as much as possible about him (or her; there were a number of ladies in the business). There are all sorts of refinements, such as finding two makers' names on one plane (Go back to Start) or learning to recognize certain makers from the style of their work even when somebody has cut all the names off (Advance ten places). There is plenty of scope. There is still en incredible number of wooden planes about. And, as an additional encouragement, the Editor will give a prize (so long as the stock lasts) to the contributor f the most interesting item of information in each issue of this column. The prize will be a copy of W.L,Goodman's "British Planemakers from 1700" 1968 edition (this has largely been superseded by the 1978 edition but it contains some fascinating material not in the laterbook, and the copies are signed by the author). Editor's decision will be final, and un-accountable!

This harmless activity has lead, for example, to the discovery that planemaking as a specialised professional business goes back into the 17th century (Matthew Carter has just broken the 1700 barrier implied in the title of W.L.G's books) and it has revealed some 1,000 independant makers, most of whose aciresses and dates have been traced. It opens up macro-questions : -Why, with the possible exception of the Netherlands, was this large, early and specialized industry a phenomenon of Britain alone? - - How

was it influenced by, or how did it influence, Britain's industrial revolution? and micro—questions galore. A few of the latter, sent in by Reg Fowle, one of the keenest rhykenologists (look it up in your Greek dictionary!), appear below.

However, in order to use this column to best advantage in the advancement of our science perhaps we should start with a problem of method. What is the best way to reproduce the marks found on planes?

Without doubt the ideal is a professionally taken photo. Vast lights, carefully considered angles and reflections, any degree, of magnification you want, will reveal detail quite invisible to the naked eye. But naturally it is costly, and it requires more expensive printing to do it justice. The simplest is rubbing through thin paper with pencil, but it gives poor results if the impressions are faint. A very good method is the one described by Kenneth & Jane Roberts in their book "Planemakers in New York State in the 19th Century" With the Roberts' permission the method will be described in a future Newsletter. But it requires equipment and can be messy. Your editor has therefore just tried standing a plane on its toe on the photo-copier in the village post office. All he got was a black sheet of paper. He then rubbed it over first with Tipp-Ex fluid. The result (bottom right) was lovely. But how does one get Tipp-Ex off again? Finally, white water colour paint was used on the Boyfield/Corby/Foster example. it is easier to get off, but it is very hard to get it to stick on. So, what are your suggestions?

Readers' queries:

Any sightings of initials within zig-zag circle stamped high on an 18th century plane's toe?

Any plane irons stamped SAMSON HARISON ?

Is there a recognisable pattern for the shaping of the upper end of the throats of moulding planes?

When moulding planes have clearly been altered to a different profile a vertical line is sometimes observed scribed on heel or toe. Any confirmation of this? and does it seem to be related to the spring line?

If anyone has a plane stamped GRANFORD or OWEN (the latter in funny, Welsh? characters) would he please bring it to the Summer meeting.

PHOTOGRAPH

PENCIL RUBBING

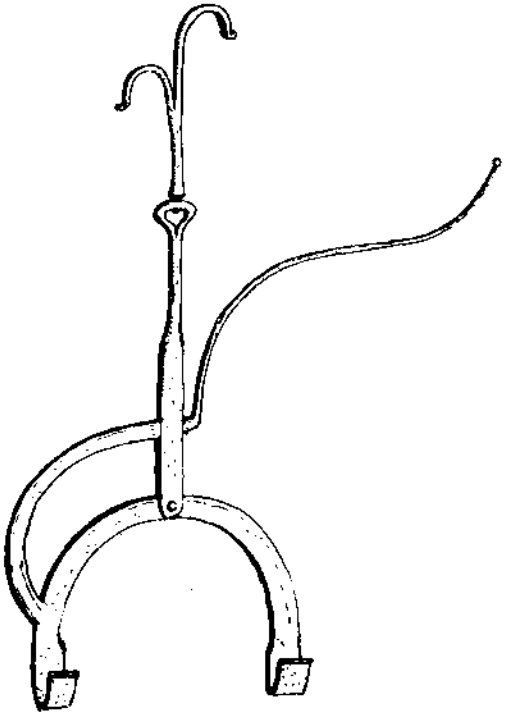
ROBERTS METHOD

PENCIL RUBBINGS

The Smith and the Housewife

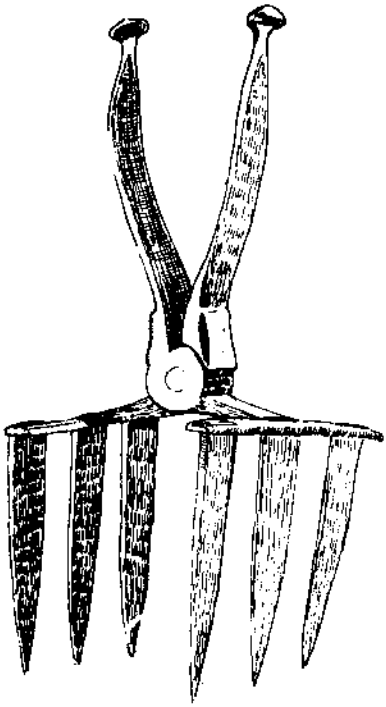
The point made by Philip Walker, in an early TATHS leaflet, that tools are arguably the most significant of man's artefacts yet receive the least serious attention, struck me as particularly well made. One must accept that they receive some attention: I suppose it would be a fairly safe generalisation to say that most museums in the country have a few early kitchen or farming implements, or a caseful of cobblers', wheelwrights' or thatchers' tools. Yet we must all have had the experience of going round some exhibition of early weaponry or pottery, to find each item carefully annotated, to be told not only the maker's and owners names but their or the object's possible place of origin; the probable source of the clay or metal or the details of construction and damascening as well. On the other hand how many of us have seen the same serious attention paid to the humbler everyday tools and implements of yesterday; can remember (even if we have been fortunate enough to see them similarly seriously displayed) being told anything at all about the methods used in their construction, or the time span in which they were in general use, say, or of regional or national variations on basic forms, and so on.

How often, since I began admiring examples of the obsolete armoury of the kitchen a dozen or so years ago, have I wondered who made this or that humble trivet, pair of peat tongs, toasting rack, or gently curving potato rake; how often have I marvelled at the delicacy of the work of those humble smiths, so ready to come to the aid of yesterday's housewife. Yet their skills were evidently so common that they virtually never felt any need or call to put any identifying sign to anything they did, knowing in any case, with regard to the implements intended to serve their lifetime by the fireside, that their careful iron-welded joins and occasional touches of decoration, their C - scrolls and light indentations, would soon be half-hidden by a coat of blacking or become blackened by the fire itself.



Kettle tilter. Height 22 ins.

Illustrations
by the author.



Peat tongs. Height 17 ins.

So perhaps, although we can surely learn far more about their skills and working methods, about their materials and such aspects as the probable time span of use of some of the things they made, their very humilityand number are themselves one cause of why, — unlike some of those Athenian potters of ancient Greece for example — the vast majority of them may be destined to remain forever anonymous.

Did the housewife want a contrivance that would enable her to serve herself with a little hot water from the heavy kettle hanging semi-permanently over the fire — before the days of cast-iron kitchen ranges and hot-plates — without forever blackening and possibly burning her hands, and without having to lift the whole considerable weight off its hook each time? Then the local smith would make one. That he had imagination — or perhaps we should rather say in these days of semi-automated assembly lines — that he was permitted to express a little of his. imagination and individuality, as well as skill, is shown by the fact that with these as with almost everything else in that particular repertoire of his, from grissets and dangle trammels, sways, cresset dogs and other mysterious-sounding objects that were once part of everyday domestic life, down to the simplest pot-hook, no two are ever quite alike. Sometimes, when I look at this particular 'lazy-back' or kettle tilter, for example, I find it difficult to believe that its maker was not familiar with those little manikin men of Paul Klee, the Swiss artist. Yet that smith must have been born at least a century or two before the artist.

Once the housewife was the possessor of a real dog-grate or basket, that is to say once her fire was no longer on the ground or down-hearth, would it not be possible, she or the smith must have thought, to utilize or exploit those iron bars at its front? And so she was made a fire-bar toaster or spit, on which she could roast, toast or grill while attending to something else; and when her bacon or muffins or whatever were done she could draw them back simply to

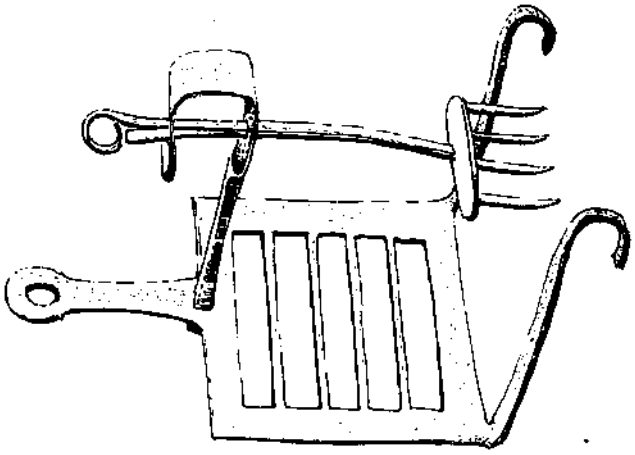
keep warm, and heat a few plates or dishes on the tray beneath as well.

Perhaps she or her husband burnt not wood or coals but bulky lumps of peat, for the handling and dressing on the fire of which ordinary fireside tongs would not have been much use. Here again our anonymous smith was able to fashion something, slightly less common in form perhaps, but again exemplifying that simple but elegant fitness for purpose characterising traditional work.

Whether she wanted a grisset, that oval-shaped, saucepan-like vessel in which she would melt fat or tallow before drawing through it the rushes to make her lights; another grid-iron; a candle-holder of adjustable height; or a plain trivet for pan or kettle — these and the rest of that now obsolete armoury would all have been turned out by that same anonymous smith.

Seymour Lindsay's "Iron and Brass Implements of the English House" of 1927 is a wonderful introduction to this particular aspect of the smith's craft and it is still as good as any. I for one hope that TATHS will stimulate a greater curiousity and interest in those examples of this domestic corner of folk art which still remain to us.

John Donovan



Fire-bar spit or toaster. Length 15 ins. 37

Type & Distribution Surveys

A lot might be learned if we had better ideas of the relative frequency of occurence of various types of tool, particularly if this is related to area of origin or association with other tools typical of particular trades. Richard Knight has already done a valuable survey of plough planes. Here are two other projects he has in mind.

Draw-bore Pins

These tapered steel pins, used for temporarily securing draw-bored mortice & tenon joints, have been explained by Salaman (Dictionary pp.174-5) who points out that Moxon described the process with reference to the wooden pegs finally to be driven in, but without mention of such pins. When were they invented? Most common are the all- steel type, often in fours (presumably one for each joint of a rectangular frame). Another type resembles a butcher's steel, tanged into a chisel-type handle, as often as not in pairs. Typically the former show damage from being knocked in and out; the latter do not. Are they really alternative tools for the same work? Is one a carpenter's tool and the other a joiner's? Could one type be the forerunner of the other?

If you possess draw-bore pins, please tell us about them: which type? any maker's mark? if so where struck? any clues as to date or origin? how many in an apparent set? and whether they show damage from normal use? If you have used these pins yourself, or can deduce anything about their use in the past, please tell us about it.

Short (i.e. 7"- 8") Moulding Planes

Most collectors find these planes occasionally but not in sufficient numbers to elicit great excitement. Nevertheless they appear to be in a family of their own and to raise interesting questions. Whence the need ?or such straight planes, shorter than normal but not down to "thumb" size? Why were so many of them made in Scotland and Birmingham? many of them have shoulder, mouth-opening or both on the left; possibly the only known planes designed to work left-handed on straight stuff? Let us know about any you have: length, maker's mark, type & size of moulding, R or L-handed, side shouldered, bed angle, etc.

SUMMER MEETING

The Society's first Summer meeting is to be held on 17th and 18th of' September. It will be based on the Museum of East Anglian Life at Stowmarket, Suffolk. Stowmarket is 90 miles from London and 12 from Ipswich.

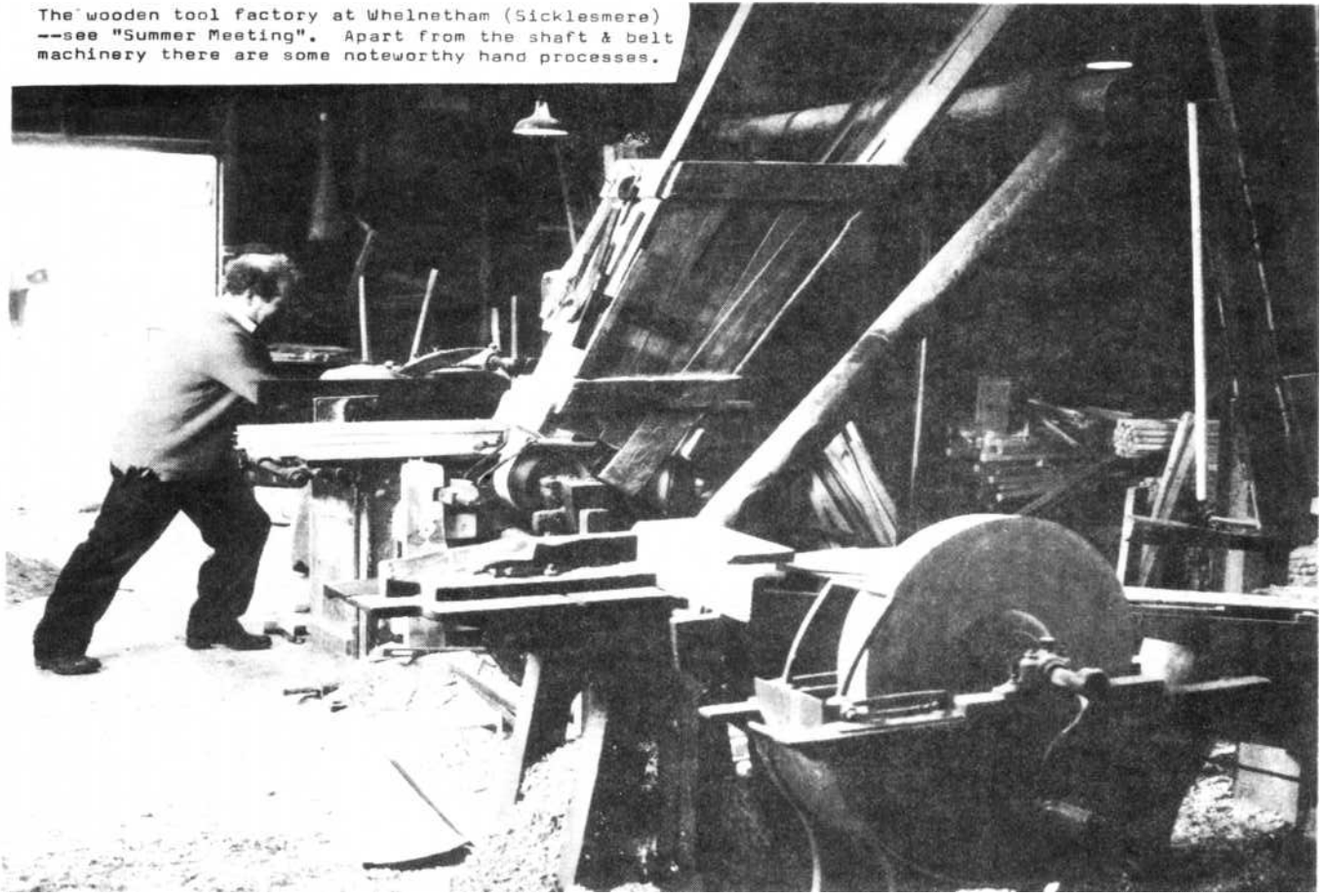
Attendance will have to be limited this year, and a number of reservations have already been made as a result of the notice in the first Newsletter in May. However there are still places available so, if you want to come, write in straight away with a £10 deposit (balance to be paid by 1st September) or the full fee of £28 per head, which includes a luxury hotel room for the Saturday night,and the Society's Dinner; lunches and tea on both days, the coach tour, entrances, etc. If you will not need a hotel room then the fee is £21.

The essence of the PROGRAMME is active participation by as many members as possible. In this way members will have a chance to explain their pecial interests to the others, either by giving a short talk (max ¼ hour) or by having a stand during the Sunday afternoon at which to display or demonstrate. There are just a few vacant spots left so, if you would like to "expose or expound", let us know immediately.

The Meeting starts at 11.30 on Saturday 17 Sept. at the Education Centre of the Museum. A few talks will lead up to lunch, and after lunch there will be coach tours round an interesting and attractive part of Suffolk to include the medieval timber-built town of Lavenham, the Saxon village at West Stow, a factory that makes wooden tools from coppice wood, and a working water-mill. The Society's dinner will start at 19.30 at the Post House Hotel, Ipswich, where a block reservation of bedrooms has also been made.

Amongst the subjects to be explained or demonstrated by TATHS members are: Tool marks in early furniture, by Michael Hay-Will; The medieval turner, by Carole Morris; 15th century trade document, by John Clark; The tape recorder in oral history, by Mike Field; Tool & trades bibliography, by Richard Harris; Prehistoric tools through the microscope, by Graeme Morris; Mad axes—for mad axemen?, by Philip Walker; An unexpected use for the gun brace, by Roger Davies; Making & using

The wooden tool factory at Whelnetham (Sicklesmere) --see "Summer Meeting". Apart from the shaft & belt machinery there are some noteworthy hand processes.



Moulding planes, by Harriet Sprigge; Some Sheffield manufactures, by Ken Hawley; The bookcase plane & its use, by Gad Gardiner; + Plane-maker identification; + Whatsits etc., etc.

The subjects dealt with will, of course, be written up in future Newsletters or Journals, but you will be sorry if you miss it as it will be good fun —and very good value (the only thing not included in the price is the booze —for those of us who go for that sort of thing).

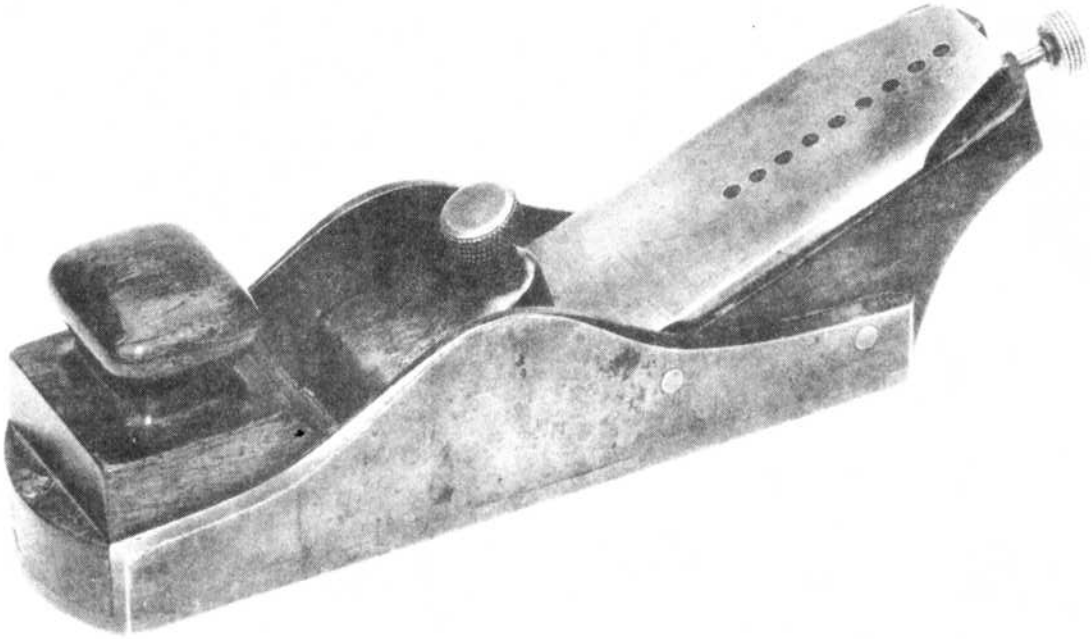
The WINTER MEETING

The Winter Meeting will take place in the Geffrye Museum Kingsland Road, London E2 in the evening of Thursday 8th December. The Geffrye Museum has a very nice reconstructed workshop and a permanent collection of tools. At the time of our meeting there will also be a special exhibition composed of tools from the collection of Edward Audsley. There will be wine & cheese or other light refreshments, and a charge of £2 a head. Further details later but the capacity is limited to 200 and the Secretary will take your booking now if' you want to be sure of a ticket.

LOCAL MEETINGS

Several members have suggested organizing meetings for other members living in their own particular area, and at least one such group has actually had its first meeting. The general idea seems a very good one, provided only that the outcome is to strengthen support for TATHS itself and not to distract from it. Although there may well be local traditions,and variations in trade practices, which merit investigation, it is already clear that our subject cannot be adequately pursued on the base of a single nation alone, let alone one or two counties. Therefore we shall always need the central clearing house of TATHS, which has an international vocation, as well, of course, as the Society's greater resources and organization for publishing and other activities.

So, while TATHS would wish to help and encourage the formation of such groups, it is suggested that they keep closely in touch with the centre and send in notes



The rarest of Norris planes? --the dovetailed mitre plane, with vertical and lateral adjustment. From the collection of Edward Audsley, see "Winter Meeting"

on their activities for the Newsletter.

NORFOLK, SUFFOLK & LINCOLNSHIRE area Meeting

The first meeting of this group took place on 26th May at the Manor House, Acle, Norfolk, the home of M.A.Field. the Curator of the Countryside Collection at Martham. Mike Field has a most attractive little private museum for his collection of bygones and this proved an ideal venue and talking point for the 18 members present. In a short talk to the meeting he touched upon problems of collecting and conserving and also introduced the subject of oral history and, in particular, the use of the tape-recorder in gathering material. He will enlarge on this theme at the Summer Meeting in September.

The next N,S & L area meeting will be on 24th August at the home of Eric and Betty Baker. It has been suggested that those attending should bring along any wooden planes which have unusual boxing, for comparison purposes.

"Who is It that, this dark night,

Underneath my window plaineth?"

(also Sir Philip Sidney
1554-86)

THE FOUNDER MEMBERS

who joined the Society, before it had anything to show, in an act of faith that it would prove worth-while

Ainsley, J.H., The Old Rectory, East Woodhay, Newbury, Berks.
Allcock, D.T., Woodford, Warningcamp, Arundel, West Sussex BN18 9QL
Anderson, P., Fairview, 159 Grey's Road, Henley-on-Thames, Oxon RG9 1TF
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As a service to members, and to our subject, relevant & specific advertisements will be accepted, without charge, at the editor's discretion.

Jacques BESSON Anyone with any knowledge of Jacques Besson, author of Le Livre des Instruments Mathematiques et Mechaniques (1571,and the first book ever published devoted to machinery), or of experimental work on the lathes and other devices which Besson depicted, is asked to contact Vernard Foley of the Department of History, Purdue University, West Lafayette, Indiana 47907 USA

Walter COVENTON Can anyone help F.J.Harris of 25 Glasgow St., Barrow-in-Furness, Cumbria to find a copy of Coventon's "Woodwork Tools & their Use" 1953.

Hook Turning Tools are needed for research into medieval turning methods by Carole Morris of 31 Silver Street Burwell, Cambridge. This is highly relevant work and Mrs Morris will be talking about it to the Summer Meeting.

Small historic factory seeks new proprietor It makes rakes, scythe handles and other wooden tools by traditional methods on unique machinery. It combines charm with technological interest and is on the itinerary of the Summer Meeting on Sept 17. Anyone interested in acquiring an unusual and appealing small business should contact the present proprietor, Ron Hack of Quaker's Farm Felsham, Bury St.Edmunds, Suffolk IP30 0QP

Standardisation of Names & Descriptions of Tools in Museums A project to this purpose, as a pilot to a larger scheme for all objects, is being undertaken by the Transvaal Library & Museum Service. Would anybody who would be interested in helping with the scheme tell the Editor who already has a good deal of documemtation about it.

Tools For Self Reliance is a charity which collects & reconditions hand tools for use in developing countries. Apart from the fact that this is clearly the best kind of help to give to impoverished communities, since it encourages self-help, TFSR has a philosophical attitude towards the historic role of tools in personal & social development which is likely to strike a chord with many TATHS members. TFSR has branch groups around the country or can be contacted at Netley Marsh Workshops, Netley Marsh, Southampton.

Remember, the difference between a collection and an accumulation is what you weed out!